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A JUBILEE RETROSPECT.

The recent celebration of the longest reign in English history has naturally called forth a great quantity of retrospective writing, and the history of progress during the sixty years of the Victorian period has been discussed in all of its aspects. In such a review of an eventful term of years, the history of literature necessarily plays a considerable part, and, in this case, the delimitation of a period by the dates of a reign is somewhat less arbitrary and artificial than it is in others. It has often been pointed out that the Victorian age is one of the most distinctly defined in English literary history, and it seems as certain as anything of the sort reasonably can be that the term "Victorian" will become as fixed a thing in our literary annals as the term "Elizabethan" has been for the past two centuries. In point of fact, as every student knows, the former term is a better fit than the latter; for what we call Victorian literature really belongs to the reign of the present Queen, while a large part of what is commonly called Elizabethan is, strictly speaking, Jacobean, being seventeenth-century work. Mr. Saintsbury goes so far as to reckon Milton and his contemporaries within the Elizabethan period, and it is hardly probable that future historians will call Victorian the poets (if there are any) of the next mid-century.

Perhaps the most astonishing reflection suggested by the subject of the Jubilee is that when Victoria came to the throne in 1837, Goethe and Scott had been dead only five years. The mood of Browning's question, "Did you once see Shelley plain?" comes upon us when we realize that there must be a number of people living to-day who have seen and spoken with the poet at Weimar or with the novelist at Abbotsford, and that the reign of one monarch stretches back from the present year to a time when the loss of those two men was still fresh in the heart. They seem in so many ways so immeasurably remote from us — even if we have taken from them daily inspiration all our lives long — that it is difficult to imagine a time when men felt about them as we of to-day feel, for example, about Tennyson and Renan. When we note, also, that Coleridge and Lamb had died in 1834, and that, in the very year

of Her Majesty's coronation, the fatal bullet had sped to Puskin's heart, while Leopardi had dashed himself to death against the prison-bars of an existence that ever seemed to him intolerable, the mood of retrospection becomes deepened in us, and we wonder that such "far-off things" can thus be linked with our own lives.

We often speak of "books of the year." Let us see what these books were in the year of grace 1837. In poetry, there was Browning's "Strafford," which had already been preceded by "Pauline" and "Paracelsus," but the poet had not yet found his audience, and was destined to wait for a full generation before taking his place in the temple of fame. In fiction, Bulwer's "Ernest Maltravers" appeared, and strengthened the hold upon the public already secured by "Rienzi," "The Last Days of Pompeii," and eight or nine other novels. Far more popular than these works, however, were the productions of a young writer known as "Boz," who had published his famous "Sketches" the year before, and who, in the year of the coronation, completed the immortal "Pickwick," and began the publication of "Oliver Twist." In this year, also, Disraeli published "Venetian," and stood midway in his flamboyant career as a writer of fiction. As for Thackeray, his first serious appearance in literature dates from this same year, with the publication of "The Yellowplush Papers." The more solid "books of the year" were Whewell's "History of the Inductive Sciences," Hallam's "Literature of Europe," Lockhart's biography of Scott, and Carlyle's "French Revolution," at last rewritten after the heartbreaking destruction of its first draft. When we bring together these titles that mean so much to the student of English literature, we cannot help wondering whether any books of pure literature produced in the year 1897 will stand as high "sixty years hence" as "Strafford" and "Pickwick" do now; whether the year has produced histories that will wear as well as Carlyle and Hallam have worn, or a biography that is worthy to be ranked with Lockhart's great achievement.

We have singled out for mention nine English books of the year 1837. Let us make the number ten by adding, merely for its suggestiveness, Harriet Martineau's "Society in America." The condition of English literature on this side of the Atlantic may be outlined by saying that Irving had produced the greater part of his work, that rather more than half of Cooper's tales had been given to the world, that the poetical reputation of Bryant was well established, while the foundations were laid for the reputations of Whittier and Longfellow, and that the very year with which we are concerned was that in which Emerson's address on "The American Scholar" was heard and the "Twice-Told Tales" of Hawthorne collected for publication. While the showing for the year is not a remarkable one, even when we cast Prescott's "Ferdinand and Isabella" into the balance, it is evident that American literature was fairly on its feet, and that its future was promising enough.

It is a curious coincidence that both the foremost American writer and the foremost English writer now living should have been born in the same year, and that the year of the accession of the Queen. With all his critical vagaries and artistic inequalities, the position of Mr. Howells as our leading man of letters to-day may hardly be disputed, while the place of Mr. Swinburne, as not merely the greatest of living English poets, but as the greatest poet now living in the world, is beyond any possible question. It is difficult to think of either of these men as venerable, but sixty years goes far toward making up the normal tale of human life, and both novelist and poet must henceforth, for as long as they shall be spared us, take their places among the elders of the literary hierarchy.

Mr. H. D. Traill, in a recent summary of the English literature of the Victorian era, makes a rough division of the sixty years into three periods. The first score of years was a flowering time that brought into prominence the seven great names of Tennyson, Browning, Carlyle, Macaulay, Dickens, Thackeray, and Ruskin. During the second period the tide "of high literary achievement was pretty steadily receding," and "with the single, if the splendid, exception of Mr. Swinburne, the period not only produced no new poet of supreme genius, but brought forth none with any pretensions to a place in the first rank." When we think of Arnold, Morris, and Rossetti, it is impossible to accept so rash a dictum as the above, yet it is no doubt true that these names, together with that of George Eliot, are not enough wholly to redeem the middle Victorian era from the charge of being essentially "the age of Trollope as a novelist and of Martin Tupper as a poet." As for the twenty years now ended, the principal things that Mr. Traill finds to say are that the art of the novelist has displayed

great vitality, and that if the new poets are but "minor," they are far better than the minor poets of earlier periods.

An examination of cisatlantic English literature during the past sixty years reveals the fact that Mr. Traill's three-fold division applies to our case also — roughly, of course, because all such artificial divisions are rough — but well enough to deserve employment. That is, our greater American writers accomplished the bulk of the best work during the first twenty-year period; during the second period there was a distinct decline in productiveness, although a few brilliant names, as in England, redeem our literary annals from sterility; and during the third period we find an expansion of the arts of fiction and poetry corresponding to what Mr. Traill finds in the literature of his own country. All of which facts go to show, what a good many people still need to be shown, that all the deeper forces operating in the development of our common literature operate upon both sides of the Atlantic, and that the "salt estranging sea" cannot bring about any real separation between the literatures of two nations having, up to comparatively recent times, a common history and a common intellectual and social tradition, while they still have, and always must retain, a common unifying speech.

COMMUNICATION.

THE METRE OF "IN MEMORIAM."

(To the Editor of THE DIAL.)

Professor C. Alphonso Smith, in his interesting article on this subject in THE DIAL for June 16, says that he cannot believe Mr. Jennings is right in assuming that Tennyson "thought he had invented the metre." The Professor appears to be misled by the fact that Jennings makes this remark in commenting upon the publication of "In Memoriam" in 1850. At that time the poet doubtless *was* "too well versed in the lore of versification to consider himself the inventor of so simple a metrical combination"; but in 1833, when he first used the stanza in "You ask me why," etc., he may not have seen Herbert's volume, which (as I have said in my edition of "In Memoriam") is very rare and scarcely known even to critical students of early English poetry.

It is more remarkable that Rossetti should have supposed, in 1844, that he had rediscovered the metre. He had probably read Tennyson's early poems in this form, if not the examples of it in Herbert and Ben Jonson, but had forgotten that they were in the same metre. I have personally found that students and teachers who were well read in Tennyson had never noticed that these familiar early poems were in the metre of "In Memoriam." I have known more than one college teacher who was so ignorant of the elements of versification that he could not read a line of Shakespeare correctly if it contained any peculiarity of accent or syllabication. The study of versification is generally neglected in the secondary schools, and too often in the colleges.

Apropos of the verse of "In Memoriam," Mr. Joseph Jacobs, in his little book on the poem (London, 1892), dwells upon the "poverty and inaccuracy" of the *rhymes*. He gives in an appendix a list of the "false rhymes," which he makes out to be "no less than 168 in 1448 couplets." The actual number is 48 or less, a few instances being open to question. Mr. Jacobs includes many "eye rhymes," like *love, move*, which all poets use freely; and rhymes of dissyllables with monosyllables, like *flower, hour*, that are absolutely faultless, the dissyllable being treated as a monosyllable in rhythm as in rhyme by all our poets at will. Rhymes like *ear, hear*, the words differing only by the aspirate, are also reckoned by Mr. Jacobs, as by some authorities on verse, among his bad ones; but they are used by Milton (who has *arms, harms*, and *high, I*, if no others of the kind) and by many other poets. Tennyson, moreover, occasionally uses "identical rhymes," like *here, hear*, and *ours, hours*, which are allowed in Italian and certain other languages, and are admitted by sundry English poets familiar with Italian; as Milton (who has *ruth, Ruth*, etc.), and James Russell Lowell (*holy, wholly*, etc.). Besides *here, ear* (twice), we find in "In Memoriam" *art, heart* (twice), *hearth, earth, arm, harm*, and *here, hear, whirled, world*, and *moor, more*. In the first edition there was another instance of this latter class of rhymes in ev., which read:

> "This holly by the cottage *eave*,
> To-night ungather'd shall it stand;
> We live within the stranger's land,
> And strangely falls our Christmas *eve*."

It now reads:

> "To-night ungather'd let us leave
> This laurel, let this holly stand;" etc.

The change was evidently made for other reasons than getting rid of the "identical rhyme."

Rejecting all these rhymes regarded as faulty by Mr. Jacobs, we still have left some very bad ones: *curse, horse; is, this; seas, peace; Lord, guard; sphere, there; I, enjoy; put, short*, etc. *One, on*, occurs three times, to say nothing of *gone, one*, and *one, alone*, which, though "eye rhymes," are dubious examples of their class.

Some familiar rhymes, as Mr. Jacobs notes, are often repeated: *flower, hour*, eight times; *good, blood*, seven times; while *love* is rhymed with *prove* seven times, and with *move* or *remove* eight times.

W. J. ROLFE.

Cambridge, Mass., June 21, 1897.

DAWN.

[*Figure on the tomb of Lorenzo de Medici.*]

Unfinished? Nay; the Dawn is but a soul
That hovers, doubtful, in this mortal air;
'T is we who mould and shape the perfect whole,
And weave each day her garments fine and fair.

A face half seen, with wistful, kindling eyes,
That woos and beckons but eludes us still;
Out of the brooding, pulsing dusk she cries,
"Lo, I am born! come clothe me as you will!"

EMILY HUNTINGTON MILLER.

The New Books.

The Late Master of Balliol.*

Benjamin Jowett has had many pupils who have never paced Oxford streets, nor dined at Balliol's table. They rejoice to have his biography in their hands to-day. It is well printed, well illustrated, well put together. Professor Campbell has narrated the early life, Dr. Abbott the years of the Mastership. They have left Jowett mainly to speak for himself, and he speaks significantly.

No period of religious history is likely to be better known than that which begins with "The Aids to Reflection and Guesses at Truth" in 1825, or with "The Christian Year" in 1827, and ends with the close of our century. The materials are even too copious. With the lives of Dr. Martineau and Archbishop Temple, when they shall be written, the collection for the future church historian to consider will be complete. The life of Jowett is the last important addition. Perhaps its authors might have a more sensitive eye for local color, or keener scent for an illustrative anecdote. In their scrupulous exclusion of the "mythology" which springs up in the footprints of any marked personality, they have perhaps gone too far. But we are in no mood for fault-finding. There is enough to enjoy and to be thankful for; too much easily to digest.

It was at the beginning of the long peace that followed the battle of Waterloo, in the year of the death of Jane Austen and Madame de Staël, that, on April 15, 1817, Benjamin Jowett was born. Through two previous Benjamins, his father and grandfather, he traced his lineage to an austere patriarch, a convert of Whitefield, a London tradesman, of a plain yeoman stock, two of whose sons had been men of mark at Cambridge, as tutor at Magdalen, and Professor of Civil Law. Jowett's father was associated with Lord Shaftesbury in Factory Reform. He was a reserved, disinterested, lovable man, unsuccessful in business and in journalism, a devotee of music, a stout conservative and orthodox churchman. It was in a sincerely religious household, of narrow means and modest station, bright with books and music and the air of liberal culture, that Jowett passed a delicate and precocious childhood. When his companions were at play he would be stretched on the hearth-rug over Pope's Homer or Rollins's Ancient History. He knew his Cowper almost by heart, as he knew Virgil and Sophocles and Shakespeare afterwards.

At St. Paul's school from the age of twelve, a round-faced, bright-eyed urchin, clad in "a perpetual sort of green sateen jacket," not at all a boy's boy, a serious student and voracious reader, Jowett held his own as the best Latinist of the school and as one who could speak out what he chose to say. It was a power that endured with him.

The decisive incident of his career, "the happiest event of his life" as he called it, was winning a Balliol scholarship. Beginning at nineteen, "a puny chubby-faced lad," he went on in a natural scholastic evolution, from undergraduate to fellow, tutor, professor, master of his college, and vice-chancellor of the University. Among his instructors were William George Ward and Archibald Tait, the future Archbishop. Stanley and Temple, John Coleridge and Stafford Northcote, Church, Froude, Brodie, and John Ruskin were among his contemporaries. It was an exciting time and a stimulating group. Newman was still preaching at St. Mary's and Arnold still sending up earnest students from Rugby. Jowett was too busy and too poor to indulge himself much in society, nor was he swept away with the theological whirlwinds about him. Already one of his distinctive gifts was visible. In whatever stress of conflict, he preserved "a characteristic calm, a passionless tenacity." Again, as among his schoolmates, he "held his own."

Securing, while yet an undergraduate, a fellowship of his college in successful competition with maturer men, Jowett settled down to his university life. It was broken only by brief vacation journeys. Family cares pressed hard upon him, though he never married; there was no money for extended travel until too late. Latinist as he was, he never saw Rome. Translator of Plato and Aristotle and Thucydides as he was, he never saw Athens. Far and wide through time and space ranged his discursive intellect, but his outward frame kept close to Oxford lawns and cloisters. Early responsibility came to him. He was tutor at twenty-five, with Arthur Clough and Matthew Arnold for pupils. The reputation of his college quickly rose. It came to be expected that his pupils should take First Classes. He was a teacher complete to the finger-tips, suggestive in all he taught. He stimulated young minds, gave them

*The Life and Letters of Benjamin Jowett, M.A., Master of Balliol College, Oxford. By Evelyn Abbott, M.A., and Lewis Campbell, M.A. In two volumes, with portraits and illustrations. New York: E. P. Dutton & Co.

methods, not results, gave them a wholesome distrust of the words that override things, the terminology which so often obscures truth. He began at this time to shed some of his traditional evangelicalism, while always clinging to its essential verities. For a time Newman attracted him. He was ready to think that if Newman and his friends could gain in charity toward those who differed from them, their work might be "almost one of unmixed good." It was a vast "if," quickly followed by an "alas" upon further acquaintance. Now and always Jowett hated religious agitation, while believing it sometimes a duty. He disliked religious discussion even with close friends. In later years he grew to set a higher value on outward expression, and was willing to risk cant rather than banish religion from familiar talk. He was anything but the satisfied rationalist, the jaunty liberal that Mallock caricatured in the "New Republic." In every letter you feel the presence of a profoundly earnest and burdened believer, whose heart repels the doubts that his reason has suggested. Yet for all his shrinking from doubt, he would not stifle inquiry. The vision of the naked truth might be ever so terrible, Jowett must look with open eyes. He must champion the truth and speak out plainly. But he will insist that even error shall have fair play. He will stand with Stanley for Ward in a moment of universal panic, until the tragedy dissolved in laughter at "Hildebrand the Married Man."

It was to that "Socrates-Silenus," as Jowett once nicknamed William George Ward, that Jowett owed his introduction to metaphysics. The new study for a while entranced him, but presently he weighed it and found it wanting. It lifted him out of the fogs of tradition into other vaporous regions of its own. Presently all clouds dispersed and he saw clearly. He come to look upon metaphysics as intellectual exercise rather than attainment, "a necessity rather than a great good. Its air is too rarefied to breathe long." His study of Hegel left behind it a permanent deposit of the Hegelian attitude and method, and his comment on Hegelianism in the introduction to Plato's "Sophist" is lucid and sympathetic. Yet he was never Hegel's, nor was he any man's, disciple.

It was about 1847 that, with Stanley and Goldwin Smith and others, Jowett undertook the cause of University Reform. Always a radical, he was never a revolutionist. Because he went to the root of things he understood that time must be a factor in all healthy change and permanent progress. "Nothing I wish less than to see Oxford turned into a German or a London University." As he said earlier, "I wonder people do not feel the curse of having no old to entwine with the new." But he felt strongly that Oxford needed reform, and that only fit reform could forbid revolution. In comparison with foreign universities, Oxford still remained mediæval. "We are so far below the level of the German ocean that I fear we shall one day be utterly deluged." So Jowett did his part to bring his university nearer to his age.

He was the natural successor to the Mastership, when, in 1854, Dr. Jenkins died. Theological prejudice prevailed and a "safer" and more learned, but less able, man was elected. It was not what Jowett had yet done which turned the scales, but what he was felt to be capable of doing. As always, he would speak out. He justified the anxieties of his opponents by publishing his volumes on certain of St. Paul's Epistles. The work was most original and bold. Before it was quite understood how bold, the Greek professorship fell vacant. Jowett's fitness for it was beyond question, and he was elected at the paltry stipend of forty pounds a year. Friends came forward with a gift to make up the deficiency. But Jowett refused it and waited ten years for the authorities to do what they should, and raise the salary to the fit sum of five hundred pounds. Meantime he did not magnify his grievance, nor waste strength in bewailing it. With or without due compensation, he would work as if he perceived no connection between work and wages. To work was his business, to see that he was paid was Dr. Pusey's or any other Doctor's responsibility. It was "heroic industry" with him at all times. As formerly in his tutorship, so now in his professorship, he spent himself for his pupils. He treated his relation to them as a pastoral charge, his department of Christian ministry. At all hours his door stood open. He was at the beck and call of anyone who needed him. It is hard to see how he got through his own work, thus busy with every man's. He demanded from his students their best, implied a belief in their undeveloped possibilities, "and the belief seemed to create the thing believed in." Nor did his interest end with the days of their pupilage. Letter upon letter shows how faithfully and lovingly he followed them, with what tact and wisdom he counselled or chid them. He would

not cramp or enslave them. He would not rivet their growing minds upon a mould of his. He would only help them to be most and best themselves. He had doubtless his disappointments, but he had also his rich rewards in a devotion, an affection, as he said with tears, "far beyond his deserts." They judged best of that.

The two stout octavos on the Epistles to the Thessalonians, Romans, and Galatians were a contribution to a Commentary on the whole New Testament projected by Dr. Arnold, which Stanley and Jowett long hoped to complete. If the first sample of Jowett's method had met with greater favor, perhaps the purpose had been more fully accomplished and the Church yet more his debtor. The time was not ripe. "I thought I had so expressed myself that religious minds could not be wounded," Jowett wrote. He did not find it so. He had not only laid aside accepted terminology, but he had touched to the quick cherished preconceptions, entangled as they were with deep religious feeling. He had assumed that all men loved the truth as purely as he and were as ready to welcome any frank presentation of it. He had studied St. Paul in his own light, and refused to subject him to controversial fires. To Jowett the epistles appeared to be, not dogmatic treatises, but occasional letters preserved where others had been lost, revealing the mind and character of their author, and disclosing the period of his labors, as well as inspired with a precious message. Only by implication could the work be held controversial. It argued with nobody, refuted nobody. It asserted principles, suggested parallels, appealed to reason and conscience, and left the result to the judgment of open-minded readers. It was not that Jowett rejected, but that he ignored as irrelevant, the authority of Greek or Latin fathers and Anglican divines. What said St. Paul's Greek in a dialect which was Hebraic and not classical? What did such words from such a man at such a time really signify? What was their force, broadly interpreted in the spirit rather than the letter, not as a legal document or theological dogma, but as impassioned and practical discourse? What lessons of immediate duty had they for men to-day? These were the questions Jowett sought to ask and answer, in simple notes that did not evade difficulties and luminous disquisitions which marked an epoch in English theology. Since the days of the Cambridge Platonists, if we except Coleridge and Arnold, no such voice had been heard as this. "There was no mistaking what this man meant." There is much of such frank discussion now; then there was little. Divines were enlisted in party camps and rarely ventured beyond them. This man walked in the open. His neighbors first stared, then grew pale, then reddened with rage. He held that when men were inspired they still remained human. It was a dangerous proposition; it was no better than Milman's calling Abraham an Arab sheik. It meant mischief, nobody knew exactly what or how, but it must be put down before it should go farther. Yet this was not the worst. Jowett had ventured upon a thorough treatment of the great theme of the Atonement. The subject was in the air. Independently, at the same period, McLeod Campbell was handling it in Scotland and Horace Bushnell in Connecticut. It was a theme so interwoven with the most sacred memories and experiences that it could not be touched without jarring upon many of the simple and devout, as well as upon all the bigoted and dogmatic, spirits of the time. To use Stuart Mill's luminous distinction, it was not what it denoted but what it connoted that gave occasion for alarm. Jowett, who always dealt with truth as in a vacuum, forgot that others saw her veiled in a cloud and could not distinguish a dispersion of the vapor from an outrage upon the form. He spoke out plainly and gave more offence than there was need to give. To remove such obstructions the essay was rewritten for the edition of 1859. Another essay was not ready for either the first or the second edition. In the third edition of 1894 it has found its place. It was upon the interpretation of Scripture, and formed part of the volume called "Essays and Reviews."

That very unequal volume by several hands roused a violent commotion. The orthodoxy of the church was morbidly irritable. Convocation lost its head. Clamor and panic ruled the hour. Scholars like Thirlwall, recent heresiarchs like Hampden, even liberals like Maurice, joined the cry. The heresy-hunt began. Jowett had spoken out, and now quietly held his own. Pained by the obloquy, he made no complaint, offered no apology. Phillips Brooks in like case was grandly silent. It was a wise attitude at a season when men thought "that no enlightened person should become a clergyman, and that the clergyman who became enlightened should be unfrocked." American opinion reflected English. When our one Broad Church bishop of that period denied that each particle of the buried body

would be re-united with its fellows in the final resurrection, an able layman remarked that the denial was just, but dreadful from the lips of a bishop. Jowett said that if it rained mitres no one of them could possibly fit him. Certainly no mitre could have muzzled him and no storm beating upon his mitred or unmitred head could have dismayed him. In a letter to Tennyson's children he gave them in capitals two golden counsels, *Never Fear* and *Never Cry*. He had tried them both before giving them. He stood his ground and scorned to whimper. He liked success, owned to a prejudice against those who fail, but for his own part his only recognition of failure was as a spur to effort. It did not embitter him, if it left him sore. He would patiently tolerate even the intolerant. But he would "wait for another world before joining in any closer union with them." It is the very instinct of self-preservation, akin to his who said of certain troubling spirits: "They are good people. We shall meet them in heaven, and that is soon enough."

Jowett was seventy years old when a serious illness left him a chronic invalid, compelled to measure his tasks and reduce his hours of working. Still he made great plans and would toil to the last. "What a fate," he said, "for a man to retire for contemplation, and then to find he had nothing to think about. But perhaps he would never find out!" was his playful comment. Such hapless lot could not be Jowett's. If he had nothing else to think of there were always the affairs of his friends to interest him. He had a marvellous genius for friendship and could love a score as few men can love anyone. The close of his life was shadowed by their departure. Stanley, Lord Iddesleigh, Matthew Arnold, Robert Browning, Lord Sherbrooke, Alfred Tennyson, were gone, and it was time for an old man to

> "Wrap the drapery of his couch
> About him and lie down to pleasant dreams."

At Hedly Park, on a visit to dear friends, the not unwelcome summons came. It was a Sunday afternoon, the first day of October in the year 1893. As he lay in his last sleep "the moon shone in and lit up his beautiful marble face and the shining white hair. There seemed a blending of the dignity of age and the simplicity and radiant freshness of youth." Among his last words were: "Mine has been a happy life. I bless God for my happy life."

It had been a rarely wise and useful and distinguished life. It had spared no labor to attain excellence, it had spent itself on others, it had kept ever before it noble aims. Jowett had early discerned the preciousness and majesty of truth, and had followed where truth led him through all mazes of opinion. If he threw down idols it was not from love of destruction, but to make room for the living spirit whose place they had usurped. Nothing can be less just than to regard Jowett as one who sought revolution or fostered unbelief. He encountered and brushed aside doubts on his way to positive convictions. "Doubt," he said in one of those earnest sermons which he preached to the young men with whom his days were spent, "is not some great exertion of the mind, but mere weakness. . . . We may hope to live through it like other disorders." He declared indulgence in doubt "the spirit most alien to that of inquiry. It might be called the ghost of inquiry." He bewailed the sceptic mood which an age of science, not yet conscious of its own limitations, had bred among the young. He felt that it was a mood not to be argued down but to be lived down. "Our reason is in great measure dependent upon our will." "Belief must radiate from life. What we are in a certain sense we shall believe." In his sermons and in his letters you feel that this great teacher is not primarily concerned with thought but with conduct and character, that he is moralist and pastor of souls even more than theologian or philosopher. You feel that to him simple goodness is the soul's chief good. "Let us know no other watchwords but the life of Christ, the mind of Christ, the cross of Christ," he said.

The accusers of Ian Maclaren and Bishop Sessums might perhaps detect flaws in Jowett's theology. His working creed was more brief than the Athanasian symbol. It did not define miracles or state the precise limits of nature and the supernatural. It did not sharply dissever the inspiration of the Psalmists and St. Paul from that of Plato and Tennyson. It laid more stress on holiness than upon sin, upon love and pity than upon wrath and judgment. It emphasized the ethical elements of religion and found in conduct the safest criterion of character, and in character the surest evidence of life. Jowett was a man of faith, though he sometimes saw dimly, of hope and love always. He was of the pure in heart, who may be blind to many things, but still see God. However he erred in opinion, he ever sought and served the truth. That is the orthodoxy that will be worth most to us when all accounts are reckoned up. Meanwhile, these are safe watch-

words: "the life of Christ, the mind of Christ, the cross of Christ."

A former President of Yale, Dr. Woolsey, in a sonnet of great beauty, tells us how St. John found

> "The blindfold Plato trembling at the door"

of Heaven, and that he

> "—— led the mild enthusiast on
> Towards the Eternal Word, Heaven's source of Day.
> Then loosed the bandage and the sage, no more
> A sage but saint, beheld and knelt to adore."

If we can imagine the Master of Balliol looking on at that august presentation, we may see his face smiling, yet grave with a dreamy perplexity, and hear from him in that "cherubic chirp" which his friends delight to remember, "I thought you had known one another all along." Where wisdom and goodness were, Jowett believed Christ must ever be.

C. A. L. Richards.

Nature and Wild Life.*

"We have come to that time," says Mr. Charles M. Skinner, in the volume mentioned below, "when we begin to feel as well as to see in the presence of woods, hills, oceans, and stars; there are hints and portents in them that a new consciousness tries to read." It is finally dawning upon the human mind that there is a significance in the life which animates and beautifies our earth which it is worth our while to consider, not only for the widening of our intellectual horizon, but for the continual joy it may infuse into our daily experience. There are evidences of this late awakening in various popular movements toward nature-study and in a rapidly increasing literature aiming to promote the same useful purpose. The array of books herewith presented testifies to the growing interest in the pages of Nature.

Few volumes are more entertaining than that in which Mr. Skinner tells of the health and happiness to be found in cultivating "Nature in a City Yard." The portion of the earth's domain lying in the rear of the author's Brooklyn residence is only eighteen feet by fifty, yet from this restricted area he contrives to extract marvels of enjoyment. In the height of the flowering season he feasts his eyes upon nearly sixty varieties of plants in bloom at the same time. All the pleasures of a successful gardener are his; but to these he adds the refinements of the man of culture, the humorist, and the philosopher. As he digs and plants and waters and prunes in his tiny, thrifty precinct, his thoughts are as busy as his hands, and every circumstance connected with his work suggests some sage, shrewd, genial, or merry idea. His writing proclaims him a man of versatility, a scholar, a wag, with keen insight, a light heart, and a passionate leaning toward nature. "Pessimism is worse than tragedy," he avers; "it is a tragedy of the soul; the attitude of a tired-out race. When we keep in touch with Nature we share her splendid life. For Nature, even a yardful of it, makes health in her communicant. Get away from self-consciousness. Think not of your mind nor of your fate. Why be always thinking on your end? as graveyard literature hath it. We are here to live; not to die." He is content with his lot; and, reflecting on the cares and miseries of the rich, cheerily observes that "The chief blessing of poverty is that other folks do n't ask you to help them to live." His pages are sown with wise and witty sayings, and provoke many a welcome laugh as well as serious moment of meditation.

We have but to announce a new volume by Mrs. Olive Thorne Miller to assure the nature-lover of a literary treat. Mrs. Miller's writings are invariably crisp and spicy, and are composed of substantial as well as appetizing substance. "Upon the Tree-Tops" brings within a single pair of book-lids thirteen sketches of bird-life which, with one or two ex-

* Nature in a City Yard. Some Rambling Dissertations Thereon. By Charles M. Skinner, author of "Myths and Legends of Our Own Land." New York: The Century Co.

Upon the Tree-Tops. By Olive Thorne Miller. Illustrated by F. Carter Beard. Boston: Houghton, Mifflin & Co.

Bird-Life. A Guide to the Study of our Common Birds. By Frank M. Chapman. With 75 full-page Plates and numerous Text Drawings by Ernest Seton Thompson. New York: D. Appleton & Co.

The Procession of the Flowers, and Kindred Papers. By Thomas Wentworth Higginson. With an Index of Plants and Animals Mentioned. New York: Longmans, Green, & Co.

Memories of the Months. Being Pages from a Note-book of a Field-Naturalist and Antiquary. By Sir Herbert Maxwell, Bart. New York: Edward Arnold.

Round the Year. A Series of Short Nature Studies. By Professor L. C. Miall, F.R.S. With illustrations, chiefly by A. R. Hammond, F.L.S. New York: The Macmillan Co.

In the Garden of Peace. By Helen Milman (Mrs. Coldwell Crofton). Illustrated by Edmund H. New. New York: John Lane.

Hopkins's Pond, and Other Sketches. By Robert J. Morris. New York: G. P. Putnam's Sons.

The Story of the Birds. By James Newton Baskett, M.A., Associate Member of the American Ornithologists' Union. Appletons' Home Reading Books. New York: D. Appleton & Co.

The Plant World: Its Romances and Realities. A Reading Book of Botany. Compiled and edited by Frank Vincent, M.A. Appletons' Home Reading Books. New York: D. Appleton & Co.

ceptions, have previously attracted attention in the pages of "The Atlantic Monthly" and similar periodicals. They will bear a second perusal, and in their present pretty setting are even more engaging than in their original form. They are accompanied by ten full-page engravings by Mr. F. Carter Beard, which are unusually interesting in design and are exquisitely reproduced. The opening sketch, describing "Tramps with an Enthusiast," is perhaps the most entertaining of the entire number, from its abundant humor and lively incident. If there be a specially blissful experience in this mortal life, it is that which comes to a pair of enthusiastic ornithologists out in the field pursuing the objects of their affection under favorable conditions. Such were the circumstances depicted in this opening chapter. Succeeding portions of the volume relate with piquant grace Mrs. Miller's observations of the humming-bird in nesting-time, the winter wren in its Northern home, the chat, the shrike, and other fascinating members of the feathered race in the happy relations of family life. The author is one who looks upon nature with a keen and attentive eye, and tells us little that she has not seen and studied for herself. Her contributions to bird-literature are therefore as trustworthy in substance as they are agreeable in form.

It is two years since Mr. Frank M. Chapman published his valuable handbook on the "Birds of Eastern North America," and now he has followed it with a smaller supplementary work in which his masterly attainments in the science of ornithology are equally well shown. This second volume does not aim to give as comprehensive a view of "Bird Life" in the United States as did the first, but it contains as much of the choicest information regarding a hundred or more of our familiar species as could be compressed within its limits. The opening chapters present a clear, concise summary of the evolution of the chief features of the bird, of its colors, of the curious phenomena connected with its migration, of its song and its domestic habits, together with directions for identifying and classifying it. The concluding portion is filled with attractive descriptions of the species we are most likely to meet in the woods and fields and by the wayside. The illustrations with which the book is generously provided are true to the life in form and attitude, and higher praise cannot be given. The student who selects this work as a guide to his observations of bird-life will not go amiss.

A half-dozen pleasant Summer sketches by Mr. T. W. Higginson are included in the volume entitled "The Procession of the Flowers." The papers do not now appear in print for the first time. Some of them bear a date several years back; but they well preserve their early freshness and charm. Their author has truly said: "No person can portray nature from any slight or transient acquaintance." Mr. Higginson has loved and studied the phases of the out-door world throughout a long life-time. He knows the flowers, the insects, the birds, and seldom errs in writing of them. Not only their names but their individual traits, their distinctive peculiarities, are familiar to him; and he characterizes each with the right word or the felicitous phrase. Of the humming-bird, "the smallest of feathery things, and the loveliest," he asks: "Did gems turn to flowers, flowers to feathers, in that long-past dynasty of the Humming-Birds?" And, lost in surprise over the miracle of a bird's egg, he observes wonderingly: "That one may bear home between his fingers all that winged splendor, all that celestial melody, coiled in mystery within these tiny walls! — it is as if a pearl opened and an angel sang."

Such books as "Memories of the Months," by Sir Herbert Maxwell, exemplify the full value of the powers of observation and appreciation. Nothing worthy of note escapes the author's view or fails to yield a due degree of satisfaction. The precious habit of looking at things attentively and of transcribing at the instant the points exciting interest has put him in possession of a mass of valuable observations from which his present volume is drawn. They relate chiefly to objects in nature, and yet in part refer to the works of man, for the author is an earnest antiquarian as well as field naturalist. Wide culture and a genial frame of mind are reflected in his literary style, which is unpretending and elegant. The "Memories," having an intimate connection with the varying seasons, are ranged in sections under the successive months of the year, and thus form a coherent whole. With the embellishment of pictures, the fine letter-press, and the dainty binding, the book is a most attractive one throughout.

The volume entitled "Round the Year," by Professor L. C. Miall, contains a series of natural-history sketches suggested by incidents which took place under the author's observation at different seasons and places in the year 1895. He is a man of science and a trained

observer. No event in nature escapes his notice, and each is searched with a careful eye, that its origin and destiny may if possible be discovered. His sketches cover a multitude of subjects in astronomy, botany, meteorology, ornithology, entomology, and various other ologies. He leads the reader into studies that are profound although not prolonged, revealing, as he goes along, a mass of curious and engaging facts, such as lie in every object of the outer world, ready to disclose themselves to the inquiring mind. Some of his most interesting investigations are connected with such subjects as "Snowflakes," "Catkins," "The Cuckoo," "Gossamer," "The Structure of a Feather," and "Tennyson as a Naturalist." But his work is of an earnest and even quality throughout, blending instruction with entertainment in the manner of an adroit expounder. The book is very handsomely produced, the illustrations being especially minute in line and clear in cut.

"In the Garden of Peace" is a winning title, and its effect is fully sustained by the chapters it binds together in a unified construction. The "Garden" was a "Paradise of Birds," as its owner, "Helen Milman," asserts on the title-page and clearly establishes in the progress of her volume. It belonged to a secluded estate, remote from the village, almost hidden, indeed, by surrounding woods; and it possessed ideal charms for the lover of Nature in her more quiet forms. "It was aglow with the colors of a thousand flowers throughout the seasons of budding and blooming, gay with the butterflies sipping their sweets, and joyous all the year round with the life and the song of the birds which made their homes in every tree and bush, secure of the loved protection of the Adam and Eve who dwelt in unalloyed happiness in the midst of this earthly paradise." The chapters severally depicting the flowers and the birds glorifying the "Garden of Peace" are in such harmony with their spirit that one is soothed and delighted as with an actual visit to the lovely scene. They impart a fresh sense of the possibilities for the culture of our better selves, which the beautiful objects of nature always possess.

Mr. Robert J. Morris displays a decided literary gift, as well as a keen love of sport, in the collection of sketches which bear the name of the first one in the series, "Hopkins's Pond." They have been written without effort and without restraint, a fine instinct permitting the author to yield himself with entire abandon to the mood for description or reminiscence. He is an animated and engaging narrator, and has a genuine appreciation of nature, gaining our hearty good-will through these faculties, despite the lamentable fact that he rejoices in beguiling the duck to his death by means of a base decoy, and delights in torturing the captive trout until its last breath is expired.

Messrs. Appleton & Co.'s promising series of "Home Reading Books," edited by Dr. William T. Harris, gives the first place in its Natural History division to a valuable little work, by Mr. James Newton Baskett, relating "The Story of the Birds." The title is in a slight degree misleading, as the book is practically a history of the evolution of the birds — of their structure, pedigrees, costumes, and customs — as far as this can at present be unfolded. In every respect it deserves commendation, its author exhibiting a good command of his subject and a persuasive way of presenting it. His readers are expected to be largely of the juvenile class; yet the older students of bird-lore will take pleasure in the volume, and profit also, so skilfully are its contents ordered, so clearly and with so much charm of manner are they set forth. There was room in the naturalist's library for just such a treatise, and Mr. Baskett has spared no pains to fit his treatise for useful service. The book is very neatly printed and excellently illustrated, and to aid the reader in easy reference to its myriad topics a compact analysis of the chapters is furnished at the beginning with an ample index at the close. To crown the merits of the volume, it is offered at a price so low that the humblest home may lay it among the treasures of its reading-table.

The second number of Appletons' series of "Home Reading Books" is less satisfactory than the first. It is a compilation of passages from various authors, relating to strange and striking members of "The Plant World." In too many cases the extracts are not as simple and engaging in style as they should be. They lack life, and give one the feeling that they are done at second-hand, rather than from personal knowledge of the objects described. A few evince the enthusiasm of the botanist who speaks from actual experience. Surely the editor could have found abundant material for his purpose in the works of recent writers who depict Nature in all her forms with an intelligence and eloquence which capture the heart of every reader.

SARA A. HUBBARD.

Travels Far and Various.*

The wheelman contributes a new element of interest to books of travel. The story of adventures of the steel steed, on various roads and in peculiar situations, takes the place of remarks, critical and otherwise, on horses and conveyances, or on steamers and railways, to which we have become accustomed in the older literature of travel. One of the latest contributions to the fast increasing books of bicycle travel is "Sketches Awheel in Modern Iberia," by Mr. and Mrs. W. H. Workman. The tale of their trip will hardly encourage imitators, for our authors suffered much from heat and from the villainous roads, were attacked by irate mule-drivers, and were stoned by malicious children. However, they sometimes had their reward, as in the forty-mile ride from Elche to Murcia, of which they say:

"We have taken grand rides, desolate rides, and lovely rides, but never one so intoxicatingly beautiful as this through African Spain. And in praising we echo the words of a German, one of the few writers on Spain who appear to have visited this region, 'Why is this lovely corner of the world so little known?'"

They made the tour of the principal cities of Spain, and varied their travels by a mule-back ride from Tangier to Tetuan, Morocco. The writers have little that is new or notable to tell, and the style is for the most part rather commonplace, though an occasional sketch, as that of their stay at the inn of Tarancon, shows considerable descriptive power. Foreign words are too much in evidence: in the space of three sentences we notice Spanish, German, and French. The book contains a fair map, and the photographic illustrations are clear.

In "Naples in the Nineties," Mr. E. Neville-Rolfe, English Consul for South Italy, gives in attractive style some instructive chapters on the Naples of yesterday and to-day, on the survivals of ancient paganism and mediæval witchcraft, on excursions to the buried cities of Campania, to a garden-farm, and to various places of interest near Naples and its famous bay, and closing with an eighteenth-century diary of an Italian tour. The book seems primarily designed for the tourist; and while of especial value to him, it will yet be of service to any reader who wishes to understand the Italy of to-day. Naples of late years has felt the progressive spirit which has been permeating all Italy. Streets have been widened, slums removed, sewers constructed, new industries started, and the play of the Nativity suppressed. Says our author:

"The time is coming when a Neapolitan will answer a letter, keep an appointment, have some little regard for truth and some small respect for the feelings of his neighbors. The cabman will some day drive with whips which do not rend the air with their terrible cracking; they will learn kindness to animals, and the use of soap and water; insect life will be kept at bay, and the city will fall to the dead level of Paris, Berlin, or any other civilized town."

Yet we are glad to believe him when he elsewhere says that "Naples has a quaintness and charm of her own, which municipalities cannot destroy, and civilization cannot altogether wreck." The author has long been resident in Italy, and, writing from full knowledge, has given us an excellent handbook to Naples and to Campania in general.

Captain S. L. Hinde tells us, in "The Fall of the Congo Arabs," a simple but graphic story of the conquest and expulsion of the Arab traders from Nyangwe and Kasongo by the Belgians of the Congo Free State. This struggle the author regards as "a turning-point in African history," in that it crushed out an incipient Mohammedan Empire of slave raiders in the Congo Basin. Besides this first-hand account of a notable conflict between European and Arab, we find in this book many entertaining and instructive remarks on the country and its inhabitants. For instance, the author's descriptions of the African road, of the "water people," and of the pigmies, are distinctly interesting. On cannibals and their practices he gives the fullest information we have come across. He learned that

"The prisoner or slave who was to form the *pièce de résistance* had always his arms and legs broken three days beforehand, and was then placed in a stream, or pool of water, chin-deep, with his head tied to a stick to prevent his committing suicide, or perhaps falling asleep and thus getting drowned. On the third day he was taken out and killed, the meat then being very tender."

Again, he says that

"When the chief of the town — who is of course an absolute monarch — decides that a man must die, he hands him over to the people. He is immediately torn to pieces, and disappears as quickly as a hare is broken up by a pack of hounds. Every man lays hold of him at once with one hand, and with the other whips off the piece with his knife; no one stops to kill him first, for he would by doing so lose his piece."

During the two years' war with Arabs, cannibalism was rife after battles and the storming of towns; the "human wolves disposed of all the dead, leaving nothing even for the jackals." Finally, as a picture

*Sketches Awheel in Modern Iberia. By Fanny Bullock Workman and William Hunter Workman. Illustrated. New York: G. P. Putnam's Sons.

Naples in the Nineties. A Sequel to Naples in 1888. By E. Neville-Rolfe. Illustrated. London: A. & C. Black.

The Fall of the Congo Arabs. By Sidney Langford Hinde. New York: Thomas Whittaker.

Wild Norway. By Abel Chapman. Illustrated. New York: Edward Arnold.

Sketches of Travel in Normandy and Maine. By Edward A. Freeman. Illustrated. New York: Macmillan Co.

In Joyful Russia. By John A. Logan, Jr. Illustrated. New York: D. Appleton & Co.

Letters from the Scenes of the Recent Massacres in Armenia. By J. Rendel Harris and Helen B. Harris. Illustrated. Chicago: Fleming H. Revell Co.

The Outgoing Turk. By H. C. Thomson. Illustrated. New York: D. Appleton & Co.

A Ride Through Western Asia. By Clive Bigham. Illustrated. New York: The Macmillan Co.

of African savagery, we cannot refrain from quoting Captain Hinde's description of N' Gandu.

"The village, containing from ten to fifteen thousand inhabitants, was oval in form, and strongly fortified by a double ditch and loopholed earthwork, the whole being surrounded by a palisade. The top of every tree in this palisade was crowned with a human skull. Six gateways defended the village; and, after passing through each gate, it was necessary to traverse a tunnel, some thirty yards long, made out of piles of large timber, and loopholed throughout its whole length. On the top of this tunnel was a guardhouse, the floor of which was honeycombed into holes, through which the guard above could spear an unsuspecting passenger on the road below. The approach to each of these six gates was ornamented by a pavement of human skulls, the bregma being the only part that showed above ground. This pavement was of snowy whiteness, and polished to the smoothness of ivory by the daily passage of hundreds of naked feet. I counted more than two thousand skulls in the pavement of one of the gates alone."

We cordially commend this volume as a fresh, entertaining, and valuable account of a very dark spot in "darkest Africa." The book contains in its final chapters a description of an exploring trip up the Lualaba River and into the Lukuga River, when the author was forced to turn back by serious illness. An elaborate map of a part of the Congo Basin adds to the value of the work.

As a mighty hunter and fisher, Mr. Abel Chapman has ranged Western Europe from South Spain to Spitzbergen, and has written several accounts of his experiences, the present volume, "Wild Norway," being the fourth and last of the series. Mr. Chapman is of the best type of English big-game hunter. He is no butcher, but takes an intelligent interest in wild animals, and is a close student and fervent admirer of all wild life. He is a seeker of trophies, and obtains splendid specimens of reindeer and elk heads; but he also has an interest in smaller animals, as witness this account of the lemming:

"If his powers were proportioned to his pluck, the lemming would make things lively for the hunter. Had the bear, the lynx, or the mighty elk but a thousandth part of the lemming's aggressive ferocity, the relative position of hunter and hunted would be reversed, and an expedition to the fjeld would require an advance guard of cavalry and a support of Maxim guns. The lemming attacks with reckless fury the harmless passer-by. One small creature (smaller than a rat) will assail, without second thought, a couple of human beings weighing a hundred and fifty pounds apiece; it will spring at one's knees, biting and barking, and in purblind fury fall back all-ends-up to earth, only to renew the attack again and again. To-day, while one lemming was flying at me, another from a small stream joined in the demonstration, presently swimming across to get to close quarters."

The author's observations on birds will have some value for the ornithologist. His remarks on the Norwegian peasantry, on the Lapp, and on Norwegian scenery, are frequently of interest. The opening of the Northern summer is thus mentioned: "Leaf bursts forth on tree and shrub while one watches it; on all sides is heard the cracking of the buds of birch and plane-trees, the unfolding of fern-fronds is well-nigh visible." The greatest defects of this book are its fragmentary character, and also that lack of sentiment and imagination which is a trait of most English travellers. The illustrations, which are drawn from life, are extremely clear, accurate, and interesting.

Professor E. A. Freeman's "Sketches of Travel in Normandy and Maine," as reprinted from the "Saturday Review" and the "Guardian," may be considered as an appendix to his "Sketches of French Travel," and as a series of notes illustrative of "The Norman Conquest." Their interest is not so much in their accounts of travels as in their antiquarian description and discussion; and hence they will hardly appeal to the general reader. But the connoisseur of mediæval history and architecture will find these brief papers very suggestive and instructive, being saturated with lore, and always competent, accurate, and incisive. The book contains much information, not easily found elsewhere, concerning out-of-the way historic places in northwestern France. In this work, as in all his works, Mr. Freeman brusquely speaks his mind on all occasions. For instance, his remarks on "the brutal work" of architectural restorations is full of savage denunciations. Mr. Freeman's drawings of ancient buildings will appeal more to the architect than the artist. The volume contains an index, but has no map.

Quite in contrast to "In Tolstoi Land," lately noticed in THE DIAL, which depicted Russia famishing, we now have a book giving a picture of Russia feasting. "In Joyful Russia," by Mr. John A. Logan, Jr., is a rather highly-colored narrative of the recent coronation proceedings, and a very eulogistic account of the Imperial family. The author also gives some interesting notes on Russian baths, restaurants, houses, horses, etc. As a sample of his descriptions, we quote his account of the netting of the famous fish, the sterlet, in Moscow restaurants.

"The perfection of the sterlet is so dependent upon its size and freshness that in many of the crack restaurants of Moscow, and of a few other cities that are near enough to the Volga, a great marble basin forms the centre of the dining-room. This basin is three-quarters filled with limpid water — water in which great aquatic plants dwell — plants between whose splendid leaves magnificent sterlet dart, lifting now and again their shapely heads to catch the spray falling from the fountain, that, with a slim, straight, and then gracefully-falling shaft of water, punctuates the small pool's centre. The Russian gourmet who is old enough, and the Russian gourmet who is young enough, to take a keen satisfaction in the display of his gastronomical judgment and exquisite taste goes to the marble brink of this artificial lake and nets his own sterlet. The waiter hands him a net, fanciful of handle and silken of web. He grasps it, looks critical, then wise, and thrusts it into the pool. If he is lucky he brings up a fish. If not, he tries again. When, sooner or later, he

captures his prey, with a gesture of triumph he hands his net to the attendant and hies to his *potage*. Almost before his soup is removed, the sterlet is brought to him, dressed in any way he has ordered, and cooked to perfection. I noticed that most of the travellers dining at the Moscow restaurants liked to net their own sterlet. I did it once. But it was stupid sport, and after that I always left the selection of my fish to the waiter, who understood what I did not — which were the choice specimens."

As a narrative of a few weeks' trip through Russia, by a young, lively, impressionable, enthusiastic American, who was most magnificently treated by Russian officialdom, this book is very pleasant and readable; but it cannot well be taken as a serious, impartial, and thorough account of the Russia of to-day, although the author expresses very strongly his decided optimistic opinions on Russian society and government. The style sometimes over-does itself in point of vividness, and the way in which the author frequently alludes to his mother can hardly be called in good taste. The photographic illustrations are in the main fresh and interesting, and the colored pictures are fairly successful.

The Armenian massacre has been somewhat displaced in popular interest by the Turko-Greek war, yet the volume of "Letters from Armenia," by Professor J. Rendel Harris and Mrs. Harris, will be found of considerable interest by many. Mr. and Mrs. Harris went to Armenia in 1896, as dispensers of an English relief fund, and these letters to friends in England relate some of their experiences. They fully corroborate other accounts of the Turkish and Kurdish atrocities in Ourfa, Harpoot, Eghin, and other towns; they show the apostolic unction and fervent piety of their Quaker authors, and make plain how in Asia Minor to-day, as of old, "the blood of the martyrs is the seed of the church." The writers have the highest praise for the American missionaries. As information, the letters are only very brief and sketchy. As to style, they have little literary quality, being mostly familiar and commonplace in tone, and sometimes careless, as "nice talks," "met us to tea," etc. Professor Harris, who is best known as a specialist on ancient Christian manuscripts, made some rather ineffective search for treasures in this line. The book contains a route map, and some photographic illustrations.

It is pleasant to turn from the sufferings of Armenia, and view the prosperity of a country lately Turkish, but now under Austrian rule. That country is Bosnia, described by Mr. H. C. Thomson in his book entitled "The Outgoing Turk." Twenty years ago Bosnia was, like Armenia to-day, a land of extortion, robbery, and massacre; but now, thanks to the enlightened administration of Austria, she can be depicted as a land of peace and prosperity. Our author visited not only the main cities, but also the remoter districts, and gives a careful and trustworthy account of the social and industrial status of the inhabitants, throwing much light on the former Mohammedan government. The main cause of the Turkish misrule everywhere is, as he points out, the autocratic power of the Sultan, by which favorites are appointed to govern provinces, and a thorough-going spoils system is established. A subsidiary cause is the fact that the methods of modern commercial success are debarred the true Mohammedan, and he must turn to brute force to maintain himself in the luxury he loves.

"And there are many things to make it hard for a conscientious Mohammedan to succeed in business. His religious observances alone take up so much valuable time. Five times a day he must go to the mosque to pray. How is it possible for a man to compete with others, in the face of such interruptions as that? Moreover, the whole teaching of the Koran is against the spirit of modern trade. So, too, is that of Christianity. But, as a rule, in commercial matters, Mohammedans conform to what their religion teaches them, while the Christians frequently do not. Certain precepts of the Prophet have moulded the lives of his followers, and purified their every-day dealings. All over Bosnia, a Mohammedan's word may be trusted in matters of buying and selling. He is bloodthirsty and treacherous and cruel, but he will not lie or cheat or steal. Go into the Carcija in Serajevo, and buy from a Christian or a Jew, and you must haggle with him, for you may be sure that he will ask you three or four times the proper price; but it is not necessary to do so when you are buying from a Turk, for he will ask you only the real value of what he is selling."

Mr. Thomson made some incursions into Hercegovina, Dalmatia, and Slavonia, and gives a few observations on these countries. He concludes his valuable work with a general review of the Eastern question and a vigorous arraignment of English policy. The book contains some good maps, and the illustrations are admirably clear, serviceable, and artistic.

"A Ride Through Western Asia," by Clive Bigham, is a summary sketch of a rapid trip through Asia Minor, Persia, Central Asia to China, and back by way of Siberia and Russia. The jottings on the earlier journeys seem somewhat perfunctory; but the author shows greater interest in his Central Asian travels, and gives some useful information about Russian progress there. He notes that "Russia does not colonize in the sense that England does; she annexes and absorbs. In a comparatively short time after she has occupied a country and subdued the inhabitants, that country becomes an integral part of Russia and the inhabitants try to become Russians." The power of Russia lies in its militiarism, with the Czar at its head, who is practically a deity to his people. Away to the northwest frontier of China, at Vierny, Mr. Bigham and companion attended a service at the Basilica on the "Imperial Name-Day."

"We went into the church with an officer, and found it full of men in uniform. The Imperial prayer was being sung. The Bishop was standing on the altar steps making genuflexions, while a priest in the centre of the church was chanting the prayer, his voice rising higher and higher as it proceeded. When he reached the last triumphant clause, 'Nicholas, son of Alexander,

Emperor of All the Russias,' the choir and congregation joined in, the trumpets blared, and outside the field-guns boomed out one after the other. The effect was so splendid that one felt as if at a momentary glimpse the power of Russia was suddenly revealed."

Mr. Bigham's account in general is too cursory, superficial, and matter-of-fact to be distinctly interesting; though it is evidently trustworthy as far as it goes. The book is provided with useful maps and illustrations.

HIRAM M. STANLEY.

RECENT FICTION.*

It has often seemed surprising to us that the novelist, in his eager search for unexploited romantic material, should have made so little of one of the most interesting phases of the history of nineteenth-century Europe. The story of the Italian revolutionary movement, from the intrigues of Young Italy to the definitive setting of the seat of government upon the Quirinal, is full of such incidents as the novelist most desires, and is informed by motives of the sort that best lend themselves to the purposes of romantic fiction. The subject, as a whole, is hardly inferior to that of the French Revolution, yet the latter has furnished forth ten times as many historical novels as the former. The author of "The Gadfly," then, in taking for his theme the Italian conspiracies of the thirties and forties, has had the advantage of dealing with comparatively unhackneyed material, and we trust that his novel may be the forerunner of many others that shall deal with the same stirring period. Who Mr. E. L. Voynich may be we cannot say, but we have no hesitation in asserting that his novel is one of the strongest of the year, vivid in conception and dramatic in execution, filled with intense human feeling, and worked up to a tremendously impressive climax. The hero is a person whose life has been hopelessly embittered by deceit practiced upon his youth, and whom fierce sufferings, both physical and mental, have transformed from a dreamy and confiding boy into a reckless and cynical man, whose watchword is the Voltairean *ecrasez l'infâme*, and who throws himself heart and soul into the struggle against priestcraft and tyranny. The book is extremely outspoken at times, and will probably give to many of its readers the same sort of offence that is given, let us say, by such a poem as Mr. Swinburne's "Before a Crucifix." The note of revolt is certainly very insistent and very shrill. Those who have a sense of the stern realities that underlie even the most traditionally sacred conventions of life will be able to enter into the spirit of this book and share the mood of the author; those who have not that sense will probably read it with suspicion and shudder at its denouement.

In "A Rose of Yesterday," Mr. Crawford preserves the unity of time in a rather remarkable way. The entire novel of more than two hundred pages is concerned with the happenings of a single day. These happenings, as may be surmised, are mostly conversations, and Mr. Crawford's skill in the management of dialogue is too well known to need further emphasis. The subject of the talk is divorce, and the book is little more than a lengthy plea for the sanctity of the marriage relation, sometimes made by the heroine herself, sometimes by the author in those disquisitions which he never hesitates to introduce when padding is needed. Mr. Crawford's facility in composition sometimes degenerates into mere carelessness, as in his description of "a young woman in black," who "received the payments of passing customers with a grieved manner." The book is a very tame performance, and adds nothing to the reputation of the author as a serious novelist.

"The Falcon of Langéac" (but why the accent?) is a story of the type made familiar by Mr. Stanley Weyman and other romancers of that school. The scene is partly in Brittany and partly in Mont St. Michel, the time that of Francis I. Historically, the book has been adorned with much conscientious detail, and while the plot shows slight powers of invention, the general effect is pleasing, an effect produced in large measure by the purity of the style. Mrs. Whiteley is to be congratulated upon a piece of honest workmanship, imbued with the true romantic spirit, and provided with the most picturesque of settings.

There is a wealth of picturesque and romantic material for the novelist in the life of Spanish America, and the field is as yet almost wholly unworked. Mr. Richard Harding Davis, in realizing the possibilities of this field, and in qualifying himself for its cultivation by personal observation, has been enabled to produce a book that combines freshness of interest with the excellent literary qualities otherwise to be expected of his work. His new "Soldiers of Fortune" is one of the most readable

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* THE GADFLY. By E. L. Voynich. New York: Henry Holt & Co.

A ROSE OF YESTERDAY. By F. Marion Crawford. New York: The Macmillan Co.

THE FALCON OF LANGÉAC. By Isabel Whiteley. Boston: Copeland & Day.

SOLDIERS OF FORTUNE. By Richard Harding Davis. New York: Charles Scribner's Sons.

THE ROMANCE OF A JESUIT MISSION. A Historical Novel. By M. Bourchier Sanford. New York: The Baker & Taylor Co.

THE MUTABLE MANY. A Novel. By Robert Barr. New York: Frederick A. Stokes Co.

THE JESSAMY BRIDE. By F. Frankfort Moore. Chicago: H. S. Stone & Co.

THE IMPUDENT COMEDIAN AND OTHERS. By F. Frankfort Moore. Chicago: H. S. Stone & Co.

DERELICTS. By William J. Locke. New York: John Lane.

THE MASSARENES. By Ouida. New York: R. F. Fenno & Co.

THE FASCINATION OF THE KING. By Guy Boothby. Chicago: Rand, McNally & Co.

THE FOOL AND HIS HEART. By F. Norreys Connell. New York: George H. Richmond & Co.

CHRISTINE OF THE HILLS. By Max Pemberton. New York: Dodd, Mead & Co.

and entertaining books of the season. Its chief characters are North Americans interested in a mining concession obtained from the government of Olancho, which lively little Republic appears to be situated somewhere on the coast near Venezuela. There is a fine revolutionary scrimmage in which the American hero gets mixed up, and as romantic a love-story as the youngest of readers could wish for. Indeed, the book appeals to uncritical youth rather than to adult sobriety, for the former is unmindful of flaws that might easily mar the enjoyment of the latter, and a sort of irrepressible boyishness is the chief note of the narrative.

Mr. M. Bourchier Sanford has found the material for an interesting narrative in the history of the Jesuit mission to the Hurons in the middle of the seventeenth century. The scene of the story is in the region which includes Sainte-Marie and St. Ignace, and the authorities for the historical part of the romance are, of course, the "Relations des Jésuites," as filtered through the pages of Parkman. The story is full of sympathy for the devotion and the heroism of the Jesuit fathers who spent laborious lives in the wilderness, and who shrank from no hardship and no danger in the performance of their task. In its earlier chapters, the book is deficient in vitality, and it is not until near the close that the dry bones of historical fact are made to live in a narrative that engages our interests. The story has the same sort of charm that we find in Mrs. Catherwood's work dealing with similar material, and is informed throughout by the loftiest ideals of conduct.

"The Mutable Many" is a story that shows the hand of the trained journalist rather than the hand of the man of letters. There is no style to speak of, no genuine analysis of character, and but slight sense of the demands of literary art. But there is instead abundant action that does not flag, and a thoughtful presentation of a great social problem. There have been many other novels dealing with the conflict between labor and capital, but few that have done such even-handed justice to both aspects of the controversy, or that have produced the impression of being so closely in touch with the machinery of production, on the one hand, of strikes and labor organizations on the other. It is a far cry from "Put Yourself in His Place," for example, to this up-to-date study of a similar subject. The fundamental passions concerned are much the same, but the conditions and the methods are so different now that Reade's novel is a matter of ancient history. Perhaps the best of Mr. Barr's characters is the artist in his own conceit, who plays but a minor part in the narrative, but whose appearance the reader soon learns to welcome. We are told at the start that Barney is a cad, and he probably is, but the epithet is inadequate, and we end with a real liking for him. Mr. Barr's method of story-telling suggests that of Sir Walter Besant in its breeziness and its actuality, thus deriving, in a measure, from Dickens himself. Entertainment, at least, may safely be promised the purchaser of this book.

Mr. Frankfort Moore has been studying to good effect the manners and literary history of eighteenth-century England, and has turned out two books that are honestly, and almost brilliantly, written. "The Jessamy Bride" has Goldsmith for its central figure, and his romantic attachment for Mary Horneck for its theme. This part of the story is sweet, tender, and pathetic, and one can hardly read with dry eyes the closing pages, with their record of Goldsmith's death. The famous production of "She Stoops to Conquer" forms a leading episode of the work, and thereby introduces us to the pleasant company of the player-folk. Besides these—Garrick, Colman, and Mrs. Abington—we have sketches of the other people in Goldsmith's immediate circle, of Burke, Reynolds, Boswell, and the redoubtable Dr. Johnson. There is nothing better in the whole volume than the scene (in one of the early chapters) in which Garrick, disguised as a country clergyman, imposes upon the little group of Goldsmith's friends, and administers such a snub to the author of the "Dictionary" that we cannot help sharing in the awe-stricken mood of the hearers. Mr. Moore has imitated the ponderous Johnsonian manner with marked success, and has limned the other historical characters with much verisimilitude. His task was a daring one, but it is at least not so ill-performed as to make us regret the attempt. Mr. Moore's other book is a collection of six short stories, having for their leading figures such historical personages as the uxorious Duke of Marlborough and his wife, Nell Gwyn, Kitty Clive, Peg Woffington, and Sarah Siddons. The stories are well-conceived and amusing, bearing upon every page the impress of an intimate study of the fascinating period wherein they are laid.

Mr. William J. Locke, the author of "Derelicts," is credited upon the title-page with two other novels, which we do not remember to have seen, but which we should certainly be glad to read if they in any measure approach his present performance. There is nothing novel about "Derelicts," either in plot or construction, and merely to summarize the story would give no notion of the true value of the book. The qualities that make it really noteworthy are the crystal purity of its style, the strength of its characterization, the delicacy and refinement of its motives, and its careful poise above the dangerous depths of sensationalism on the one side, and sentimentalism on the other. It affords a sympathetic portrayal of warm human life, neither too idealized to lack substance, nor led too far astray into the thickets of realism to lose its distinctive character as artistic work. In theme, it is a study of guilt and expiation — of a guilt that derives from weakness rather than from vicious predisposition, and of an expiation that is not merely external, but takes the form of a gradual and genuine upbuilding of character. It is not as strong a book, or as consummate a piece of workmanship, as Mr. Allen's "The Choir Invisible," but we cannot refrain from bringing the two books into juxtaposition, for

the author of one would understand the other, and both are refreshing and purifying in their influence. A few more such books as these would suffice to turn the stream of current fiction into channels less muddied than those in which it has been running of late years.

William Massarene was an American from Dakota. He was described in the vernacular of the northwest as "a bull-dozing boss," and enjoyed the soubriquet of the "Blasted Blizzard." He was an Irishman by birth, but emigrated to "the States" early in life, and amassed a colossal fortune by disreputable means. Having made his "pile," he crossed the Atlantic and set about the conquest of English society. Of his success in this noble ambition we may read at great length in the latest work of fiction to bear the name of "Ouida" as its author. "The Massarenes" is, like most of the imaginings of that ingenious writer, a curious mixture of strength, cleverness, vulgarity, and pretentious ignorance. Its good qualities save it from utter condemnation; its bad qualities are beneath contempt. In the predominance of the latter, it is something of a reversion to the author's older and worse manner, and its general tone of exaggerated sensationalism is quite unworthy of her. No one will be convinced that English society is so essentially corrupt as she would have us think, and no one will take very seriously her impossible "Mouse" and her equally impossible Lord Hurstmanceaux. There are so many misprints in the book that we must be careful about ascribing to "Ouida" all of the curious things that meet the eye; it is possible that the printer is responsible for "the congenial country of mug-wamps and roarbacks," and even for "smelted gold," but even the printer could not have invented such bad French as "des bons gens."

"The Fascination of the King" is an entertaining story of imaginary politics, the scene being laid in some unknown region of the Far East, and the hero being a European adventurer who has created a new State and made himself ruler thereof. How his throne is assailed, and how, with the help of some English friends, he quells the conspirator and repulses the foreign foe, are matters that are made highly exciting by Mr. Boothby's facile and practised pen. The book is one of the lightly read and easily forgotten, but will serve for the occupation of a pleasant hour or two.

The story of a sensitive nature, given up alternately to religious aspiration and debauchery, trying various ways of life, and making but poor success of them, is what we are given in "The Fool and His Heart." The story has neither symmetry of design nor distinction of style, and although the hero, in his better moods, appeals to our sympathies, his waywardness and weakness of will prevents us from greatly caring what becomes of him. The book derives a certain interest from the glimpses which it affords of the Catholic schools in which the hero is educated, and from the semi-Bohemian episodes of his subsequent career as a struggling novelist. But the execution as a whole is slovenly, and the ethical tone disheartening.

"Christine of the Hills" is the story of a girl of Dalmatia, endowed with beauty and musical talent, who marries a brutal peasant before she knows what marriage means, and afterwards, believing her husband to have been shot, gives her heart to a nobleman who has befriended her. Presently the husband reappears, drags his reluctant wife away to Vienna, and lives upon her earnings as a singer. Mr. Max Pemberton has told this story prettily enough, but he is never quite successful in creating a strong situation, or in giving vitality to his puppets. The book is saved from insipidity by its romantic atmosphere and by the fascinating Dalmatian setting of its scene.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

The diversions of a serious man.

Mr. Bradnock Hall's "Fish-Tails — and Some True Ones" (Edward Arnold) is a seasonable little book, wherein the author tells some good fishing yarns and chats pleasantly about his own angling experiences in Great Britain and Norway. Mr. Hall, as we gather, is an M.P., with a distressing, and, as he claims, undeserved, reputation for an almost puritanical sobriety. To this reputation he is, as a public man, of course obliged to live up. In support of it, he has even put forth a book on "Bimetallism as a Panacea for Pauperism" — a dreary *chef d'œuvre* which, he believes, nobody has ever read, and which he plainly regards with loathing. He is, in fact, a slave to his reputation as a serious man. The harmless relaxations of others would be regarded as breaches of propriety in him — lapses which might cost him his reputation and his seat in the House. "I must not," he complains, "be absent from my place in church, I must not play golf on Sunday, I must eschew clay pipes and beer, and books which others read with interest and enjoyment must not lie upon my table: in fact, I have to eat, drink, smoke, and read to order, and to travel three hundred miles to find a desert place to laugh in." In this country we do not regard our legislators so seriously. Fancy anybody here regarding his "Congressman," or even his Senator, as necessarily and *ex officio* a paragon! Mr. Hall admits that in private, and when he feels sure nobody is looking, he shakes off his shackles. In the safe retirement of his library he relaxes, indulges in refreshing and unhallowed pranks — as Richard Swiveller used to relieve his feelings by stealthily flourishing a ruler over the head-dress of Miss Brass, when that maiden was safely engrossed with an Ejectment or a Writ of Replevin. Mr. Hall's pranks have usually taken a literary form. "Oh," he exclaims, "that you could have seen my *Post-obita*

Dicta, or my *Laughable Lyrics, by a Liliputian Laureate!*" Some of these trifles have even been surreptitiously published — among them the papers embraced in the volume before us. They are, says the author, "some of the least trivial and the least slangy of their fellows." We find them crisp, readable, and chatty enough, and well suited to leaven the writer's undeservedly grievous reputation. They are accompanied by some passable washed drawings by Mr. T. H. McLachlan, and there is an etched plate by the author. The American "brother of the angle" will do well to slip Mr. Hall's little book in his satchel when next he goes a-fishing.

A satirical French observer of London life.

Very chatty and piquant is the little book entitled "A Diplomat in London" (Holt), translated from the French of M. Charles Gavard. The author was, from 1871 to 1877, a member of the French Embassy at London, first as Chief Secretary, and then as Minister Plenipotentiary acting as *Chargé d'Affaires*. M. Gavard was a notably shrewd and withal slightly satirical observer. His official position gave him opportunities scarcely second to those enjoyed by our courted fellow-countryman, Mr. Smalley, for studying at close range the smartest of England's "smart set." That he made good use of those opportunities, his notes and letters amusingly attest. M. Gavard's attitude, we may add, toward what "Mr. Guppy's" fashionable friend "Mr. Jobling" termed a "swanlike aristocracy" is by no means so deferential as is Mr. Smalley's. The habitual note of unctuous reverence, tinged with respectful familiarity, which pervades Mr. Smalley's reminiscences is not apparent in M. Gavard's sprightly and rather caustic pages. Of the two writers, it is seemingly the Frenchman who is the better republican. Mr. Smalley displays at times a strong Tory, almost a Jacobitical, bias; M. Gavard can speak of Royalty itself in a most unconcerned way. He glances merely *en passant* at Mr. Smalley's friend the Prince as "a man of pleasure, a heavy drinker, a great eater, impecunious," and so on. He paints the Queen as "fat and short, with a discontented-looking face,"— and certainly no one familiar with the stock cuts in the London weeklies showing a stout, dissatisfied matron looking on crossly at the laying of this or that corner-stone or the genuflections of this or that Lord Mayor, will impeach the truth of his description. M. Gavard, like most Frenchmen, is disposed to make merry over English art. The older men he can endure, despite contrasts of color that remind him "of toast-and-jam." As for the moderns, he says, "molasses candy — if that 's what you like, there you have it, and there the mob stays; I was literally sick." At an "afternoon" at Lady Burdett-Coutts's M. Gavard saw a masterpiece "representing two thick-booted legs in air, incomprehensible and mediocre from the point of view of art." As with painting, so with music. At one entertainment M. Gavard records that he was regaled with the bagpipes. "Nothing is impossible," he concludes, "in this absurd country." The impressions of this cultivated and observant Frenchman as to English politics, art, manners, and humors, are graphic and amusing, and, in their light way, instructive. M. Gavard is very frank — the more so, doubtless, as he clearly had no idea that his jottings would one day find their way into print.

Art collectors and collecting.

There are many matters of interest that cluster about art which really have nothing to do with it as art. Just as an immense mass of scholarship gathers around every great name in literature, so there has gathered about the various fine arts, in the narrower meaning of the term, an immense mass of anecdotage and gossip and technical information that is often very amusing and entertaining. Mr. Frederick S. Robinson, in his book on "The Connoisseur" (Longmans), has put together eighteen interesting chapters touching artists and works of art. The word "connoisseur" is a good one, for it means "one who knows." Connoisseurs are the cherubs of art, *i. e.*, the second order in the hierarchy; the seraphs, or those who love, coming first. Mr. Robinson is deeply interested and widely informed. It is true that he does not seem really to apprehend the essential character of his subject, for he begins with the inquiry, "What do lovers of art collect?" The real answer is that, as lovers of art, they collect nothing. When they collect, they become collectors or connoisseurs: not those who love, but those who know. This minor matter aside, however, Mr. Robinson will be allowed to write of collecting on a good large scale; and some of his early chapters arouse a fine glow of pleasure. When he comes to Pliny and Vasari he seems to us not so happy; for he can hardly be said to give, even remotely, an accurate idea of the work of either. If one is going to know about Pliny, one should begin, we think, by knowing something as to what it really was that he got together in his chapters on art. And as to Vasari, it is well to know that although he was a most estimable man, his work has drawbacks as a foundation for study. The chapters on Gems, however, on Jewels, and on the Goldsmith and Silversmith, do give us something of an idea of those very attractive minor arts. And the book as a whole is one which art-lovers will doubtless read with pleasure, although it can hardly be said to include a single artistic idea.

A book for all true American women.

We should like to see the admirable little series of biographies of "Women of Colonial and Revolutionary Times," now issuing from the press of Messrs. Charles Scribner's Sons, placed within reach of every American woman. The books have the right ring. Their tone is sympathetic, yet critical; they are evidently the fruit of patient reflection and research. They present in a concise and attractive way facts which a true American woman should

blush to be ignorant of. Patriotism needs, as it craves, a past of its own — a national Golden Age of exemplary deeds and virtues, a heroic era which looms larger through the mists of time. It is not enough to feed the imagination on the annals of Greece and Rome. That America too has a past to be proud of, that American women need not look abroad for patterns of high conduct in the day of trial, these beautiful little volumes abundantly attest. The latest of the set is Mrs. Anne Hollingsworth Wharton's "Martha Washington." Mrs. Wharton's fluent and animated pen shows no signs of flagging; and she has really succeeded in the difficult task of making her worthy, if not in herself very brilliant or distinguished, heroine the chief figure of her own biography. One closes the book with a clear impression of Martha Washington as a distinct and not inconsiderable personality — a stanch and devoted Virginian lady who decidedly counted for something even when viewed apart from her illustrious husband. To the high enterprise of which he was the soul, and of which he remains the most splendid figure, she gave ungrudgingly all she had to give. Her counsels must have assisted in shaping his conduct; and his conduct was singularly beyond reproach. Mrs. Wharton's portrait of her is painstaking and truthful — a real portrait, and not a fancy sketch of the conventional "Lady Washington" idealized in the spirit of a certain fad now prevalent. In following her heroine's career, Mrs. Wharton gives us incidentally some pleasing pictures of the manners of the time, notably as exemplified in the home-life of the Washingtons. The little book is not only a capital one for popular reading: it cannot fail to win the approval of the more critical. There is an attractive portrait, after the original painting by Woolaston.

Physics and psychology.

The most noteworthy characteristic of Professor Mach's "Contributions to the Analysis of Sensations" (Open Court Publishing Co.) is the point of view by which they are inspired, rather than the facts therein recorded or the results reached. It is the point of view prominent in the writings of Helmholtz, and insists upon the essential unity of the underlying aspects of sensation and their causes. It is a point of view at once physical and psychological; or, still better, it is the analysis of the essential nature of things underlying the methods and scope of both these sciences. Because physics was one science and psychology another and in many ways a totally different science, men seem to believe that the provinces of these two divisions of knowledge, their content and fact-material, were necessarily diverse. Sensation is the common ground of physics and psychology, and, indeed, of physiology as well. The difference between these sciences, Professor Mach insists, is not that they deal with totally different phenomena but that they deal with them in different ways. When we are discussing the objective forms of energy by which our senses may be impressed, we are physicists; when we are analyzing the nature of the impression thus made upon us, the manner of our becoming acquainted with our environment, we are psychologists. The study of sensations from all possible points of view, the union of physical and psychological methods, holds out the promise of a wider and deeper insight into the true nature of sensation than would ever be possible if we hold apart what should be brought together. This dominant note of warning was more necessary, because less familiar, a dozen years ago, when the original of the present translation appeared, than it is now; the predicted rejuvenation of interest in the study of sensation has in the main come to pass, and along the lines suggested. The contents of Professor Mach's contributions will interest several classes of specialists, and it is a merited tribute to their inherent value to present them in an attractive English garb. It has been said of the late Professor Sylvester that in writing he stood very close to his subject, and made things large and important which others might be inclined to consider as of little consequence. Professor Mach has the same tendency; and in both men it is the outcome of an enviable enthusiasm for their chosen subjects, which gives to their pages a spice that is often lacking in works of pure science. Both in manner and in matter, the little volume is a valuable contribution to the analysis of sensations.

Spenser's use of classical mythology.

No English poet is more steeped in classical mythology than Spenser, and nowhere else can the purely English student find so complete and attractive an exercise-book for the study of the subject as is afforded by the "Faërie Queene." As an aid in such study, Miss Alice E. Sawtelle has compiled a dictionary to the "Sources of Spenser's Classical Mythology" (Silver, Burdett & Co.), as her thesis for the doctor's degree at Yale University. The work seems to be very carefully done, and it is a great convenience to the student of Spenser to have at his hand so compact and orderly a presentation of the subject, although little seems to be added to the knowledge presented in scattered notes by the various commentators and editors of the poet. We regret that Dr. Sawtelle has not carried out further the too-brief general introduction to her book, even at the risk of repeating in part some of the generalizations of Jortin, Warton, Percival, and other critics. Thus, it would be interesting to hear more in regard to such topics as the artistic methods employed by Spenser in handling his myths, the proportion of use and the sort of use made of the various classical poets, the kinds of myths he particularly affects and which he loves to elaborate, and the like. A serious omission in a field offering room for profitable research is the lack of investigation in the thesis into the subject of the coloring and the transmission of some of these myths to Spenser through the intermediary of the Italian literature of the Renaissance. We conjecture that a study of the annotations to Tasso, Ariosto, and Boiardo, as well as of the writ-

ings of some of the Italian Platonists and humanists, would contribute to the rather scanty information now supplied us in relation to such topics as the Garden of Adonis, the story of Hippolytus and Æsculapius, and the dreaded name of Demogorgon. The last especially is a mysterious and interesting figure in literature, appearing in the verse not only of Spenser, but also of Milton, Dryden, Shelley, and other English poets; and yet the classical dictionaries and Dr. Sawtelle give us very little help in regard to him. Besides the quotation from Dr. Jortin, Dr. Sawtelle might well have added the brief passage on Demogorgon from Milton's Latin writings cited in Todd's Milton in the note to Paradise Lost, Book II., line 964.

Some attenuated random prattlings.

If easy writing makes hard reading, it may be that what is written at random will be read with concentrated interest. The reader curious in the question may like to experiment with Mr. L. F. Austin's "At Random" (Ward, Locke & Co.). Our own experience in this case was that we read the book much as it was written. In the last essay (if they be essays) the author tells how he met Olivia, a sparkling journalist, gazing into the window of a print-shop. She used to go there to look for ideas. Such, we fancy, must be the fate of anyone who has to write a weekly column about things in general. From such columns Mr. Austin's book is made up, but we do not feel quite sure whither he went in search of ideas. Sometimes, obliviously, it was to the theatre; sometimes it was to what he calls Mr. Judson of the Dog-Licensing Department; often he seems to have merely looked out of the window of some club. A few ideas he has got from America: American cider he thinks bad; American after-dinner speeches begin during the oysters; he was once cajoled and deceived by an American female interviewer. But practically his subject-matter is whatever you choose; it is the treatment that is really the thing. Each number is a series of sections of about the same length, commonly of one paragraph each, with an indented heading and a few leads between every two. This literary form, as our readers are aware, allows the essayist much opportunity for easy badinage, good-natured satire, and quaint common-sense. We have already expressed the opinion in these columns that such conversation, while excellent in its weekly place, is hardly worth preserving.

Criticism and preaching.

In "The Old Testament and Modern Life" (Dodd, Mead & Co.), the Rev. Stopford Brooke endeavors in a series of sermons to show that the modern critical view of the Old Testament is not incompatible with its use as a moral and spiritual guide for this age. That he has been successful in this attempt is, on the whole, questionable. The ideas of people in general about the application of criticism to the Old Testament are so indefinite that sermons prepared from this critical point of view have to admit too much of the apparatus of the scholar. The moral and spiritual emphasis is constantly weakened by acknowledgments that this or that story is mythical or legendary, or by defence and exposition of critical results. The hearer's degree of appreciation and the impulses toward better living are in fact limited in such a case to the influence of the personality of the preacher. When all this has been said, it remains true that such a book helps toward a truer appreciation of the Old Testament, and thus lays the foundation for more successful achievements in the same direction. It is especially interesting to students of the religious life of our time.

BRIEFER MENTION.

Mr. Henry I. Sheldon's "Notes on the Nicaragua Canal" (McClurg) comprise a brief descriptive account of this project by a man who has evidently made a careful first-hand examination of the route, and has become thoroughly convinced of both the desirability and feasibility of the canal. This book discusses the subject in all aspects, legislative, sanitary, and financial, and conveys much useful information in a modest way. The volume is furnished with sketch-maps and some good illustrations.

With commendable promptitude the second volume of Messrs. Britton and Brown's "Illustrated Flora of the Northern United States, Canada, and the British Possessions" (Scribner) follows upon the first, which we praised in the highest terms when it appeared last winter. A third volume, soon to follow, will complete the work. There is little to say upon the present occasion beyond the reiteration of our former praises, and the statement that we are now taken through the Orders of the Choripetalæ (polypetalous flowers) and part way into the Gamopetalæ. The volume before us include Orders 20 to 92 of the former series, and Orders 1 to 16 of the latter. The work should be in every school library, as a matter of course, and no summer house in the country, the home of an educated family, can afford to omit it from the furnishings.

Dr. Henry Sweet's "Student's Dictionary of Anglo-Saxon" (Macmillan) is a volume of about two hundred pages, which will serve as a makeshift pending the hoped-for completion of the exhaustive Bosworth-Toller work. It comes chiefly into competition with Dr. Clark Hall's dictionary, which Dr. Sweet pronounced "terribly uncritical." Condensation and trustworthiness (as far as the work goes) are the objects chiefly aimed at in the preparation of the present work.

The Venezuelan Commission send us an instalment of their "Report upon the True Divisional Line between the Republic of Venezuela and British Guiana." Two volumes are now published, one of text and one of maps. The text is devoted to the geography of the subject, and includes six papers, by expert writers, upon the maps of the territory in dispute. The accompanying atlas contains seventy-six maps, fifteen of which are new, the others being facsimile reproductions of old ones. As an example of book-making, this work does great credit to the Government Printing Office, and stands in striking contrast to most of the productions that come from that source.

Literary Notes.

Volume III. of Professor J. B. Bury's new edition of Gibbon's "Decline and Fall" has just been published by the Macmillan Co.

"Browning's Verse-Form: Its Organic Character," is a doctoral dissertation presented to Columbia University by Mr. Arthur Beatty.

The Western Association of Writers is at present (June 28–July 2) holding its twelfth annual meeting at Winona Park, near Warsaw, Indiana.

The American edition of the Queen Victoria jubilee book has been nearly all sold, on advance orders, by the Century Co. It is published at $50 and $15 a copy.

Messrs. Ginn & Co. are the publishers of Mr. William H. Mace's "Method in History for Teachers and Students," a work of considerable pedagogical helpfulness.

Messrs. Little, Brown, & Co. are about to issue, in conjunction with the English publishers, the first volume of the "History of the Royal Navy," to be completed in five volumes.

The very interesting chapters of General Horace Porter's recollections of his "Campaigning with Grant," lately running in "The Century," will be issued in book form in the autumn.

A study of Simms, by Mr. Samuel A. Link, appears in the interesting series of pamphlets on "Pioneers of Southern Literature," published by Messrs. Barbee & Smith, Nashville, Tenn.

"Germany," by Mrs. Kate Freiligrath Kroeker, and "England," by Miss Frances E. Cooke, are two volumes in the "History for Young Readers" series, published by Messrs. D. Appleton & Co.

"The American Journal of Archæology," published by the Macmillan Co., begins a second series this summer, and will be published six times a year, instead of four as hitherto. Professor John H. Wright is editor-in-chief.

"A Brief Account of the Establishment of the Colony of Georgia, under General James Oglethorpe, February 1, 1733," is the second in the series of "American Colonial Tracts," published by Mr. George P. Humphrey.

Publication of the English text of the "Polychrome" Bible will be begun in the autumn. It is stated that Professor Haupt intends to secure the services of the Rev. John Watson in translating certain portions of the work into the Scotch dialect.

"The Westminster Press" is the style of imprint hereafter to be used for those publications of the Presbyterian Board that are not denominational in character. Mr. John H. Scribner remains in general charge of the publishing business of the house.

"The Theory of Electricity and Magnetism, being Lectures on Mathematical Physics," is the title of a voluminous treatise by Dr. Arthur Gordon Webster, Director of the Physical Laboratory of Clark University. The work is published by the Macmillan Co.

An "Annotated Bibliography of Fine Art," in which Mr. Russell Sturgis has the subjects of painting, sculpture, architecture, decoration, and illustration, while Mr. H. E. Krehbiel takes the department of music, is published by the Library Bureau for the American Library Association. Such books as these are of the greatest usefulness, and the present example can hardly be commended too highly.

Messrs. Morton, Bliss, & Co., 38 Nassau St., New York, are the designated American agents for the Thomas Hughes Memorial Fund, and subscriptions from this country are solicited by them, as well as by a distinguished committee of educators and divines. The objects of the Fund are to erect a statue of Judge Hughes and to provide endowments for the Rugby School Missions in London and Birmingham.

The poems of Mrs. Anne Bradstreet, who is called "the first American authoress," are about to be republished, with an introduction by Professor Norton, by the book club known as "The Duodecimos," whose treasurer is Mr. Irving Way, Monadnock Building, Chicago. The edition is to be limited to 144 copies, of which 132 will be offered for sale at $12.50 each. A previous publication by this club, "Poor Richard's Almanack," is now quoted at $35 a copy.

The June number of the "Publications of the American Statistical Association" will contain the address on Francis Amasa Walker, delivered by Colonel Carroll D. Wright at the Quarterly Meeting of the Association, April 16, 1897. This number will also contain a carefully prepared bibliography of General Walker's writings. Copies may be had from the Secretary of the American Statistical Association, 491 Boylston Street, Boston, at fifty cents each.

A circular, just issued by the Dante Society, sums up the work done by that organization during the fifteen years of its existence, outlines the tasks that it hopes to perform in the near future, and appeals "to lovers of Dante and of poetry for an increase in the membership." The annual fee is five dollars, and any person interested in the objects of the Society may become a member by sending his name and one year's subscription to the Secretary, Professor A. R. Marsh, Cambridge, Mass.

The recently organized Chicago Society of Egyptian Research appeals to the public for annual memberships at five dollars each, and for personal subscriptions of larger amounts. Each member will receive the large illustrated volume to be published annually by the Society. The Chicago Society will also come into possession of a share of the antiquities unearthed by Mr. Petrie, in whose hands the expenditure of the funds will be placed. Mrs. Hart Rawson, 5854 Rosalie Court, Chicago, is authorized to receive subscriptions.

The Princeton Sesquicentennial has already borne literary fruit in the shape of a volume containing Professor Dowden's lectures (which we shall review at a later date), and in three booklets containing other lectures given upon that occasion. They are "Two Lectures on Theism," by Professor Andrew Seth; two on "The Claims of the Old Testament," by Professor Stanley Leathes; and one upon "The Descent of the Primates," by Professor A. A. W. Hubrecht. Messrs. Charles Scribner's Sons are the publishers of all these volumes.

"Dans la Brume," the latest novel by M. Léon de Tinseau, evinces once more the author's frequently-declared admiration for American ways and American life, and will on that account, if on no other, find many appreciative readers in this country. The heroine is a Chicago woman, and it is interesting to learn that in delineating her the author had constantly in mind the late Mrs. George Rowswell Grant, whose acquaintance he made in Paris several years ago. It is not a portrait that he offers us, but a sketch that is at least in many ways suggestive.

Books for Summer Reading.

A CLASSIFIED LIST OF SOME RECENT PUBLICATIONS.

[Fuller descriptions of the following books may be found in the advertising pages of this number or of recent numbers of The Dial. Titles appearing in this issue's List of New Books (page 26) are not given here.]

Fiction.

The Choir Invisible. By James Lane Allen. Macmillan Co. $1.50.
Equality. By Edward Bellamy. D. Appleton & Co. $1.25.
The Martian. By George du Maurier. Harper & Bros. $1.75.
The Landlord at Lion's Head. By W. D. Howells. Harper & Bros. $1.75.
Soldiers of Fortune. By Richard Harding Davis. Charles Scribner's Sons. $1.50.
Lads' Love. By S. R. Crockett. D. Appleton & Co. $1.50.
Uncle Bernac: A Memory of the Empire. By A. Conan Doyle. D. Appleton & Co. $1.50.
A Story-Teller's Pack. By F. R. Stockton. Charles Scribner's Sons. $1.50.
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